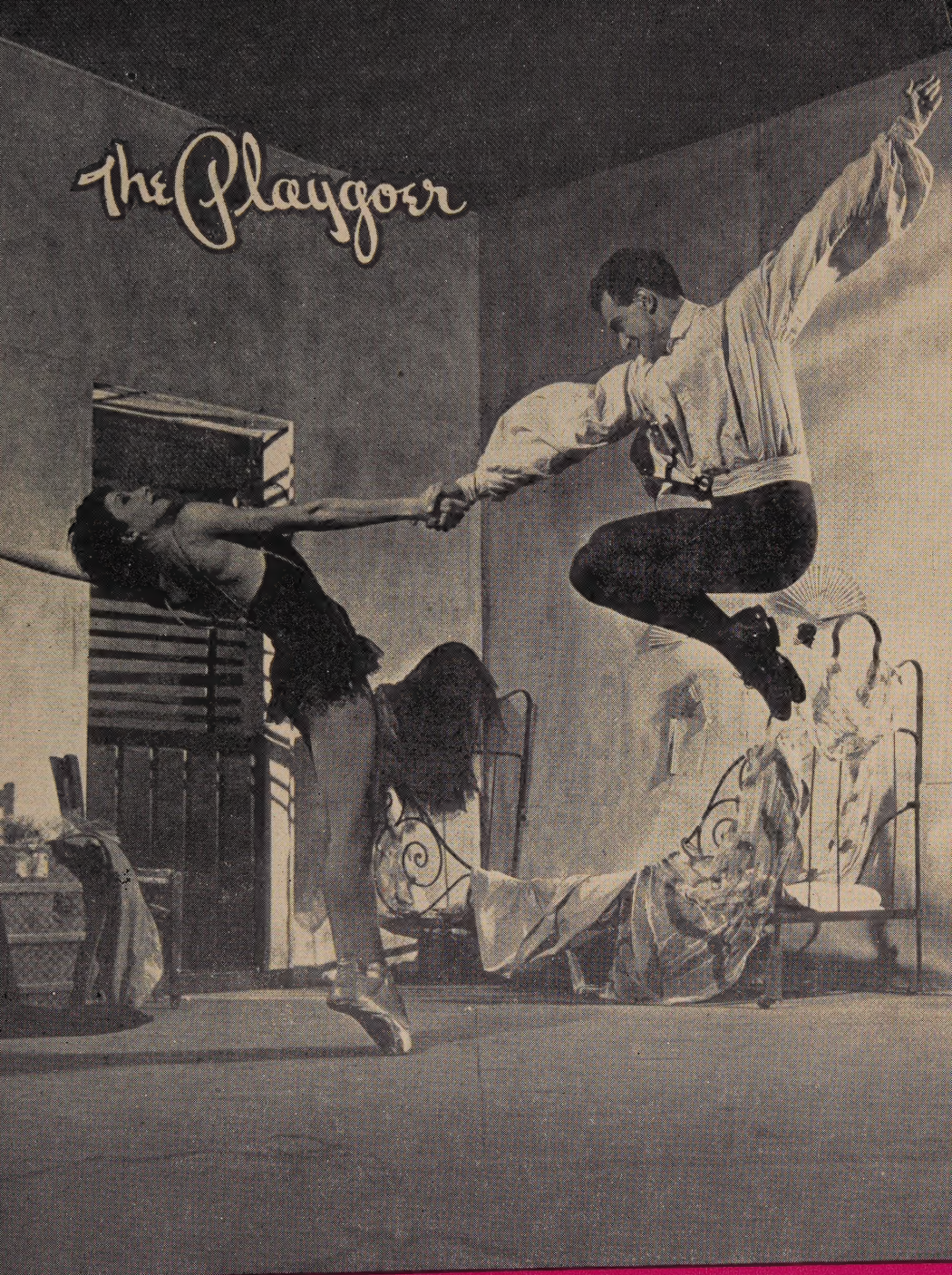
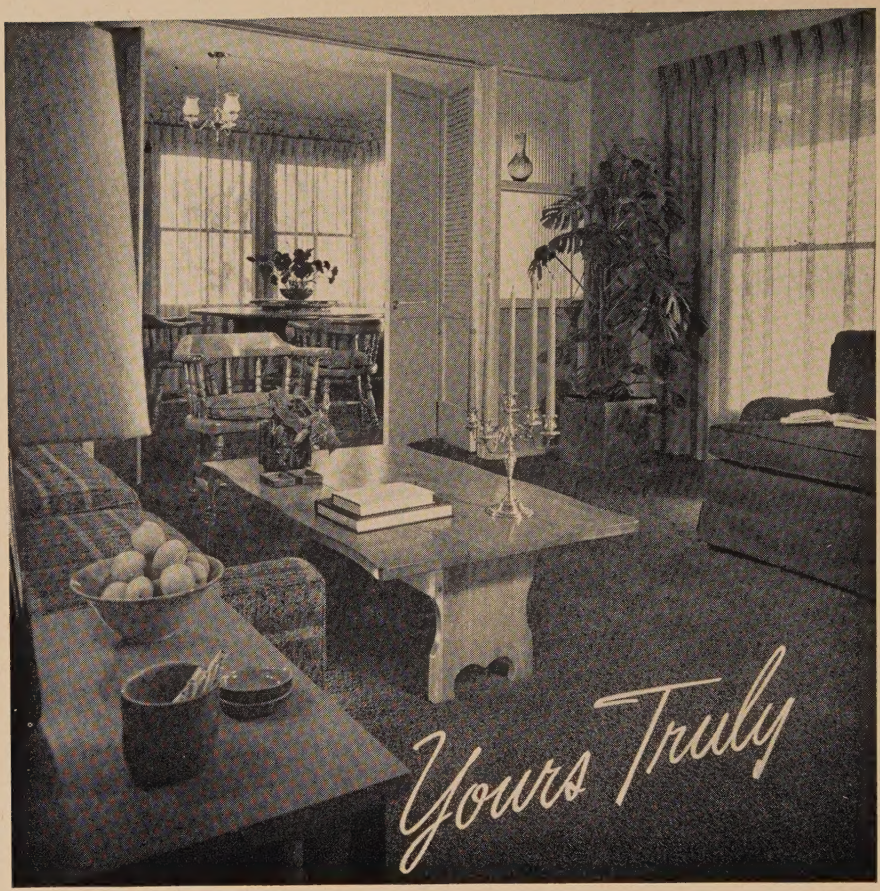


ROLAND PETIT'S

LES BALLETS DE PARIS

Biltmore Theatre



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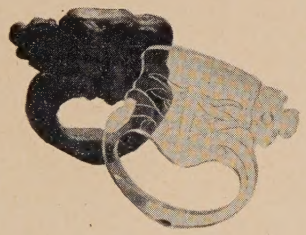
The Playgoer LOOKS BACK

TWENTY YEARS AGO THIS MONTH

DECEMBER, 1930—Oliver Morosco's name returned briefly to a theatre marquee when he presented Raymond Hatton, Ann Rork, and Monaeli Lindley in William A. Jeffers' comedy drama, "Between the Covers," at the Biltmore. Morosco had come to Los Angeles 31 years earlier to begin his illustrious career as a producer and director at the old Burbank Theatre down on Main Street. Within two decades he introduced such favorites as Fay Bainter, Lillian Albertson, Charlotte Greenwood, Bebe Daniels, Edmund Lowe, Marjorie Rambeau, Lewis Stone, Charles Ruggles, Eddie Cantor, Harold Lloyd, and Warner Baxter to the Los Angeles stage. Such shows as "Bird of Paradise," "Peg O' My Heart," "So Long Letty," "Lombardi, Ltd.," and "Canary Cottage" had opened at one of the six theatres he eventually acquired here. In 1913 his Oliver Morosco Photoplay Company had started making "flickers" at a studio on First and Council Street where Jack Pickford, Cyril Maud, Fritzie Scheff, Colleen Moore, Blanch Ring, and many others of equal fame braved the unsteady cameras. Morosco had been the greatest theatrical figure in the City of the Angels and the Biltmore opening this night in 1930 drew a glittering audience of those who came to honor the master. Financial reverses had long since deprived the colorful producer of his theatrical empire but well-wishers hoped this night might mark a renaissance of the Morosco fortunes. Times were tough, "Between the Covers" was not strong enough, and the effort was short lived.



Another hopeful comeback the first week in that same December was that of Mrs. Patrick Campbell in Ibsen's "Ghosts" at the Vine Street. Tom Douglas played the unhappy Oswald. The run was short but at least the illustrious actress subsequently garnered a few film roles. Following Mrs. Campbell at the Vine Street was a farce called "She Had to Marry," with Betty Boyd, Myrtis Crinley, Al Bridges, and Prince Yucca Troubetzkoy.

Dale Winter and Henry Duffy closed their El Capitan run in "Michael and Mary" to make way for Joe E. Brown in Ring Lardner's memorable "Elmer the Great," with Jane Darwell, Emerson Treacy, and Ruth Matteson. The Hollywood Playhouse offering of Leo Carrillo with Gay Seabrook in "The Bad Man" was followed late in the month by "Stepping Sisters," with May Boley, Kathryn Givney, Irving Fisher, and Frances Woodbury. "Hello Everybody" was playing at the Majestic. "Up Pops the Devil," with Raymond Hackett, Anne Teaman, Esther Howard, and John Arledge was the Curran and Belasco presentation at the Belasco. The Civic Repertory Theatre at the Music Box presented matinee performances of Marion Clayton in "Peter Pan," which ran concurrently with evening performances of "The Infinite Shoeblack," featuring Olive Meehan and Murray Kinnell.

—Douglas Crane

THE PLAYGOER. Founded 1910. Published for the leading reserved seat theatres in Southern California.
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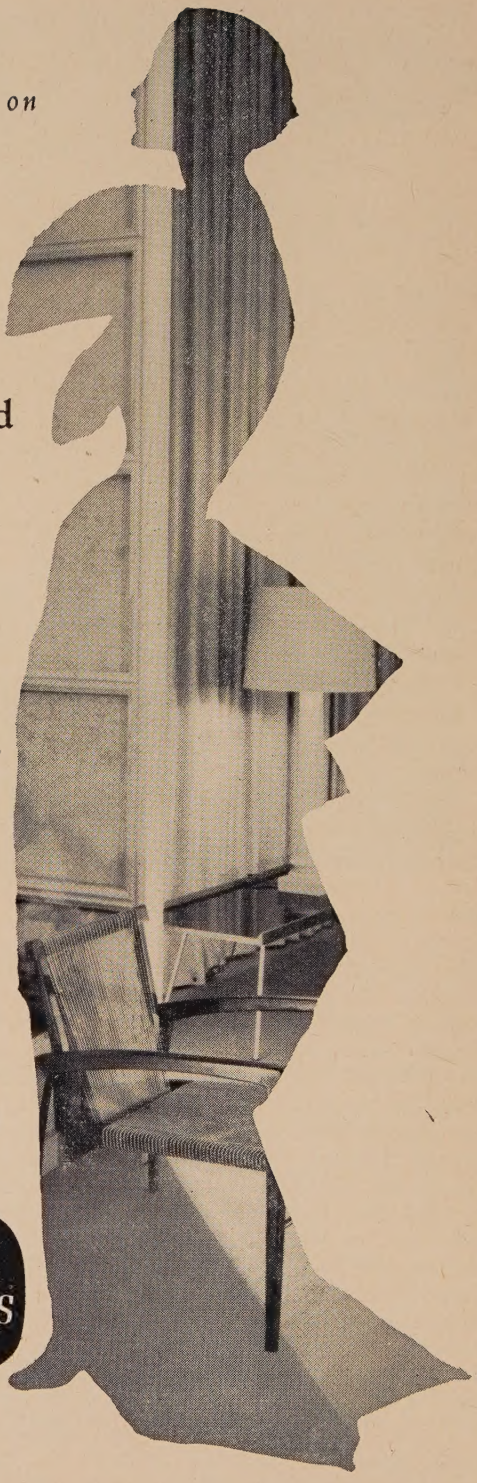

Come in soon . . . to browse . . . to dream . . . perchance to shop! You'll find costumes and accessories from great designers . . . you'll see them displayed in settings designed for your delight . . . you may even try them on in one of our sun-flooded dressing rooms!

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1

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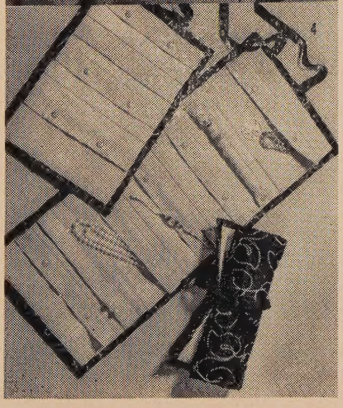

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memorable

■ *LEFT*—*Gleaming* theatre dance-cap designed by Rex. Inc. of Beverly Hills in black satin covered with rhinestone mesh accented with curled ostrich feathers.

■ *RIGHT*—The "sling" glove a dramatic touch by Christian Dior, designed exclusively for Shalimar. These breathtaking gloves join together at the back of the neck with tiny self-covered buttons.

mid-season

■ *LEFT*—Beauty in hand—Josef's luxurious evening bag in delicate Beauvais hand-beaded in France and crowned with a rare coronet frame of finely graduated pearls to make even more regal its luxurious beauty.

■ *BELOW*—*Dramatic* accent for a formal costume, La Tausca's "lyre necklace" inspired by the musical instrument. Two strand graduated pearl necklace drawn inward and looped through an elaborate lyre shape of large rhinestones.

miscellanea

by LEE AVERILL (Daily News, fashion editor)

■ Our Southern California women find all the news on women's activities, fashions and home economics in one place—the Women's Pages of the Daily News. If you're not a regular reader of this interesting section, join your neighbors who follow Lee Averill's fashion notes; Martha Grayson's household hints; Gertrude Price's club news; and the reporting of Ruth Millett and Dorothy Dietz. *The Daily News* reflects the women's world!

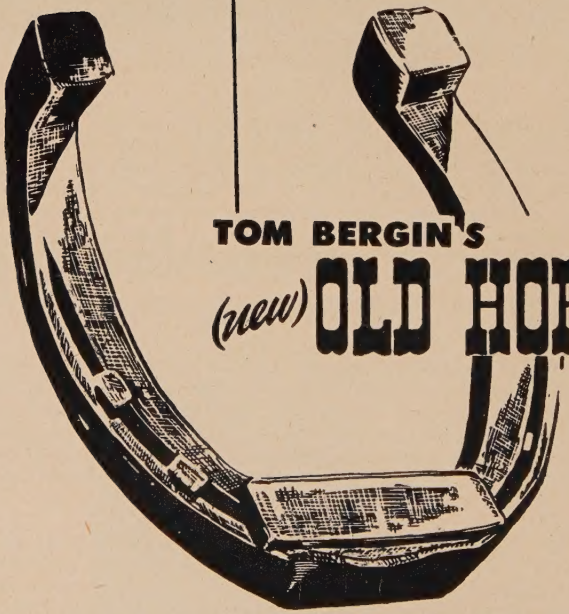
Accessories are your successful bag-o-tricks to work magic in your wardrobe and transform a mid-season costume into one of such individual importance that you'll rate an all time high for fashion-distinction. This is so easy to do, for like a seasoned magician, you'll not use all your tricks at one time . . . you'll star each in turn and gain a sure round of applause. Take a brilliant, jewel-studded theatre-cap, afix your own pin-on plummage and presto, you've a theatre or restaurant hat that lifts your costume into the "good theatre' group. Wear a gleaming white fox stole with your slim black evening sheath and you've changed it in the twinkle of an eye from a 'dependable basic' to a glamour costume. Don't overlook, either, the magic-worker any stole can be from a brilliant jersey one with sports frocks to a jewel-studded lace one to frost your bare shouldered evening gown.

For magic at hand, take a jewel-of-an-evening bag and let it be the sole gem of your costume. Use your jewelry as an accessory and make it the eye catcher, whether you're wearing a double-chocker of perfectly matched pearls . . . a baroque necklace . . . a soutoir twisted five or six times around your throat . . . a collarette necklace or all of your heirloom stones set into one impressive pin which you'll wear as your individual and distinctive insigna. If earrings are your charmers, pick pendants that are as long as the time of day and subordinate your necklace to their beauty.

Gloves are a 'must' . . . whether you select stole-gloves to set off a sleeveless gown or wrist-length embroideried shorties . . . they're eye-catchers that play a big role in your costume-magic. Put your best foot foremost with slippers selected to play a Cinderella part in your costume story. With a monotone frock, try the late-day excitement of harlequin patterned sandals in a razzel dazzle color-combination . . . use lace to set off stand-alone velvets and set-ins . . . jewel-studded slippers to gleam with an all-black costume. Remember—the way you use accessories to dramatize you is all a part of the fashion-magic they have in store for your mid-season wardrobe.

The home of Thoroughbred charcoal broiled steaks and chops . . . and that very famous salad dressing!

Enjoy Cocktails, Dinner or Supper amid old world charm, good fellowship, and wholehearted hospitality.



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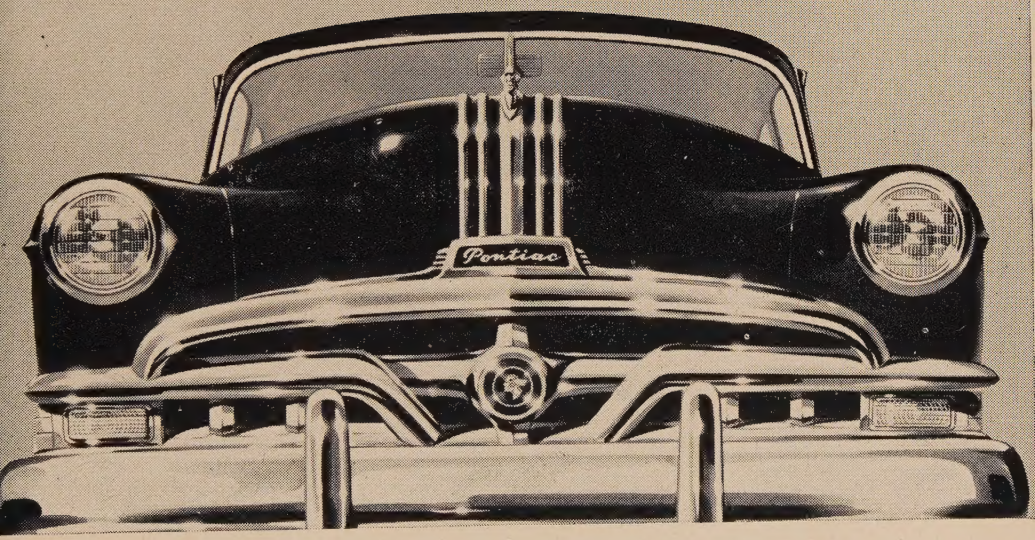

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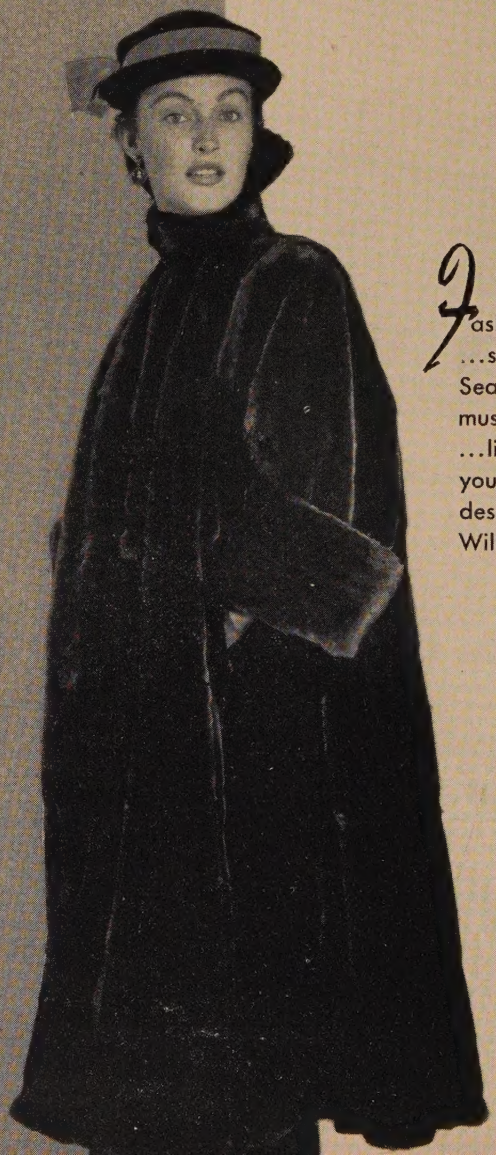

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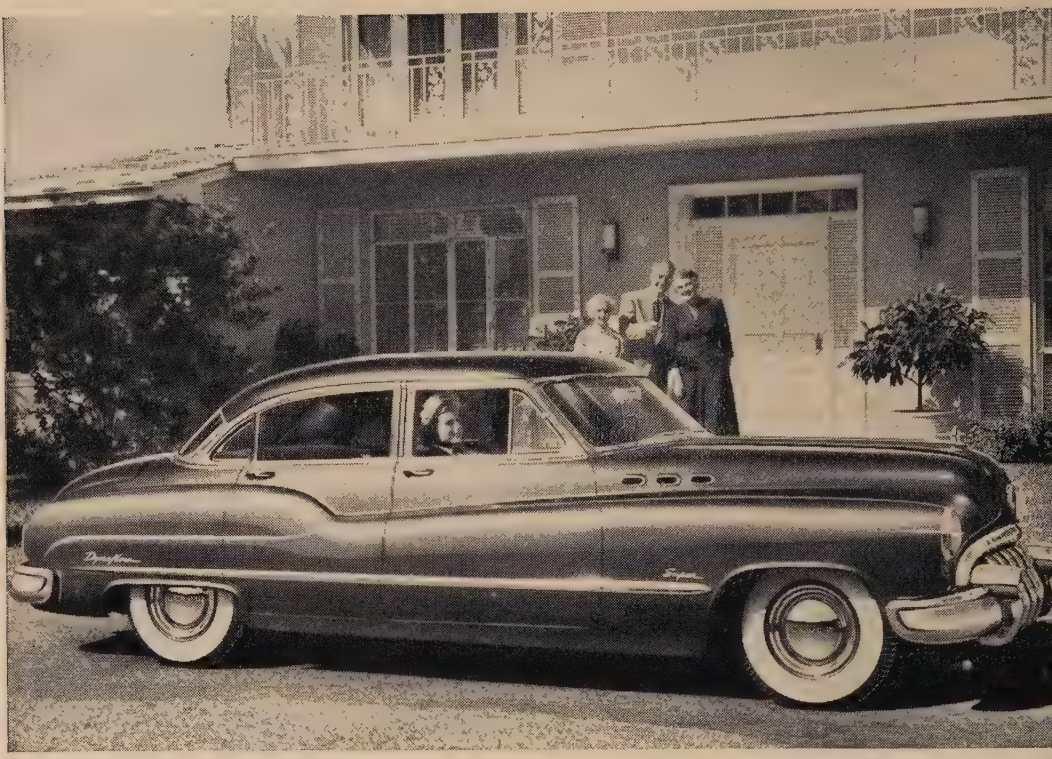

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Ducks and Steaks

The other evening down at Paul's Duck Press we were in on what may prove an historic occasion, the naming of a steak. Paul Maggiora, host at the famous bistro, was standing behind the bar with a pencil in hand and a worried expression on his usually smiling countenance. "Maybe you fellows can help me out," Paul queried, "this is a very special steak. Dick Gibson, who comes in here with hearty eaters like Hope and Crosby, almost always orders one. It's sort of a Delmonico but it isn't just exactly like a Delmonico," Paul explained, "and I serve it with an English mustard sauce."

We suggested *beefsteak a la Gibson* but Paul insisted Gibson wasn't an *a la* kind of guy. Our host went on to tell us more about this delicacy for the carniverous. "It has tiny flecks of fat running through it—like marble. Say, maybe we should call it *marbleized steak?* Opinion among the assembled tipsters vetoed *marbleized*—who wants to bite into a hunk of carrara!

To a man it was decided to try the yet anonymous bit of beef. The opinion that the steak was worth every dime of the five-dollar bill it takes to buy one was unanimous. A name? Well, who can think of anything worrisome when contented and well fed!

Speaking of names, PAUL'S DUCK PRESS gets its name from the elaborate machinery that transforms a duck into the delicacy that is a another speciality of the house. Paul also has a machine you may have seen in Rome or Florence; it puffs and sooses until it has delivered up a steaming cup of that famed Italian delicacy, *cafe expresso.* Montgomery Clift take notice—we understand you are a *cafe expresso* addict.

Despite the restaurant's remote location at the ends of the earth (East Olympic at Santa Fe, to be exact) a dinner there is well worth the drive. You'll like Paul's giant Alaska king crab, his New York cherrystone clams, and the endless other delights that await you amid an atmosphere that is truly redolent of old San Francisco or a bit of downtown Manhattan.

D.C.

HODY'S . . . unique garden restaurant of which Sidney Hoedemaker is president.

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PAUL'S DUCK PRESS . . . the restaurant with an old San Francisco atmosphere. Try Pressed Duck a la Paul, Giant Alaska King Crab, or the famous Gibson Steak. Paul has bartenders who know how, too. Well worth the drive to the "wrong side of the tracks" at Olympic and Santa Fe. Open weekdays from 11 to 11. MA. 9-8336.

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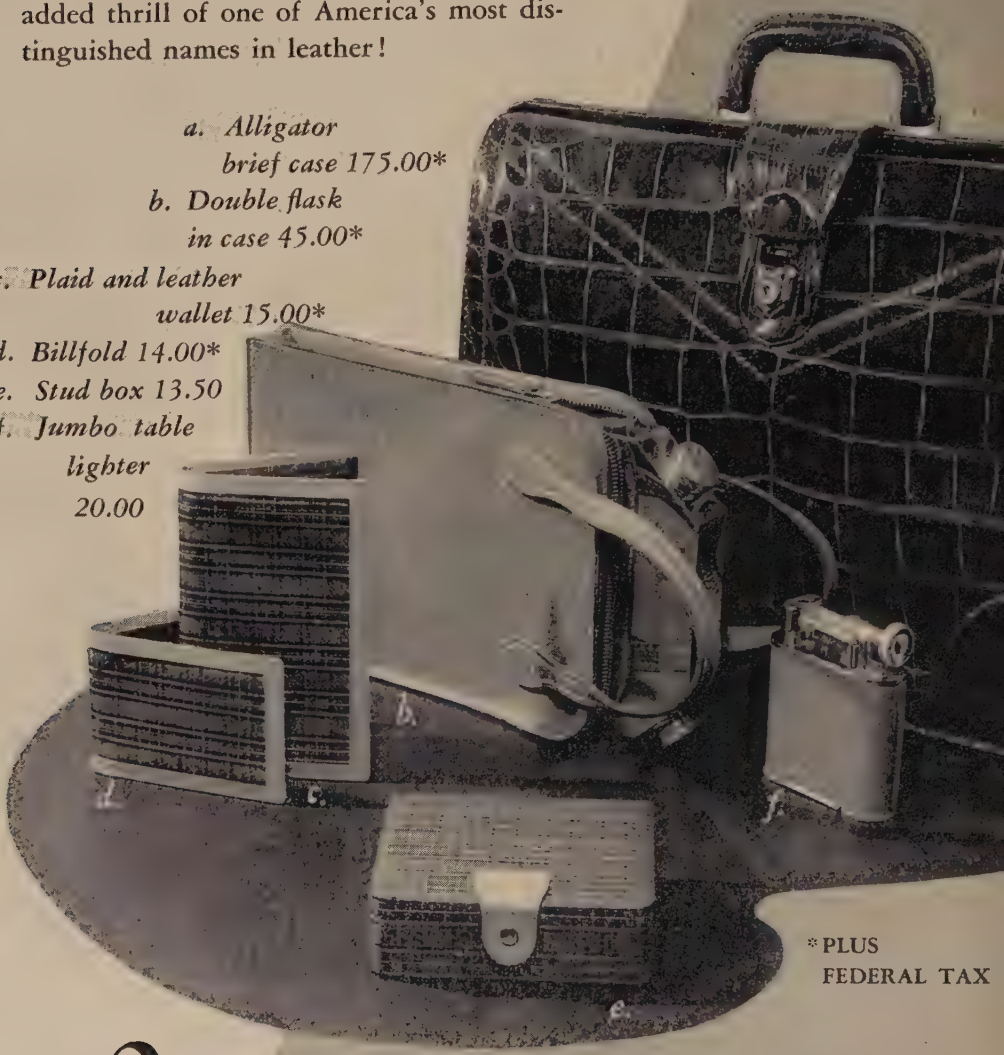

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THE MESSRS. SHUBERT and S. HUROK
by arrangement with ARTHUR LESSER

present

ROLAND PETIT'S

LES BALLETS DE PARIS

in

"CARMEN"

"THE DIAMOND THIEF"

"LA CROQUEUSE DE DIAMANTS"

and

"L'OEUF A LA COQUE"

with

RENEE JEANMAIRE
ROLAND PETIT
GORDON HAMILTON

BELINDA WRIGHT • POLAJENKO • NICOLAS ORLOFF
SIMONE MOSTOVOY • JACK CLAUS • STANLEY HALL • ELISE VALLEE
GABRIEL HOUBARD • CLAUDIE VIVIAN • GREGOR MONDJIAN
MIREILLE LEFEBVRE • DANIEL ARENSKY • WOLFGANG BRUNNER
MARY ELLEN TERRY

and

COLETTE MARCHAND

Orchestra Directed by JACQUES BAZIRE
Assistant Conductor, WM. McDERMOTT

Program and Casts Subject to Change

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LA CROQUEUSE DE DIAMANTS

("The Diamond Thief")

A Fable of Paris

Ballet by Roland Petit
in collaboration with Alfred Adam on the book
Score by Jean-Michel Damase
Songs by Roland Petit, Lyrics by Raymond Queneau
Scenery and Costumes by Georges Wakhevitch

The scene is Les Halles, the famous Paris early morning wholesale market, where a bistro proprietor dreams of attracting an elegant clientele by installing in his bar-restaurant a luxurious red plush divan. When the delivery boy arrives with the banquette, it is too large to fit the dining-room, and a hole has to be knocked in the wall to accommodate it. The hole leads the boy to a gang of crooks headed by La Croqueuse, a woman who steals diamonds not to wear or to sell, but to eat, like children crunch candy. The boy wins the heart of La Croqueuse and they settle down to "love in a cottage," or as the French put it, to "find diamonds in cabbages." In this newest work by Roland Petit, ballerina Renee Jeanmaire celebrates in song her passion for diamond-crunching, Petit as the delivery boy delivers a song about his pride in the humble street where he was born and Gordon Hamilton as the bistro owner sings of his joy in acquiring the banquette, and Simone Mostovoy, Elise Vallee and Mireille Lefebvre, as a trio of market girls, explain how they interest clients in their merchandise.

LA CROQUEUSE DE DIAMANTS ..... RENEE JEANMAIRE
THE BOY ..... ROLAND PETIT
BISTRO PROPRIETOR ..... GORDON HAMILTON
THIEVES ..... Nicolas Orloff, Stanley Hall, Jack Claus, Gabriel Houbard, Mireille Lefebvre, Elise Vallee, Simone Mostovoy, Claudie Vivian, Mary Ellen Terry, Gregor Mondjian, Daniel Arensky, Wolfgang Brunner

Intermission

---

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• PROGRAM—Continued •

L'OEUF A LA COQUE

(The Boiled Egg)

Ballet by Roland Petit
Music by Maurice Thiriet
Scenery and Costumes by Stanislas Lepri
Choreography by Roland Petit

The scene is Hell, in the shape of a vast and weird kitchen. The characters are demons in the form of white-coated chefs and chickens being prepared for the roasting oven. One of them lays a magic egg, and when it is boiled, out comes a seductive, feathered creature.

THE BOILED EGG	COLETTE MARCHAND
HER PARTNER	NICOLAS ORLOFF
CHEFS	Jack Claus, Stanley Hall, Gabriel Houbard, Gregor Mondjian, Wolfgang Brunner
CHICKS	Mireille Lefebvre, Elise Vallee, Claudie Vivian, Mary Ellen Terry

Intermission

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CARMEN

Ballet by Roland Petit,
inspired by the Opera by Meilhac and Halevy
Music by George Bizet (selections)
Scenery and Costumes by Antoine Clave
Choreography by Roland Petit

Scene 1: A Public Square. Men are playing cards and flirting with the young cigarette-makers. Carmen gets into a fight with one of the girls, and Don Jose comes to arrest her. She makes a rendezvous with him.

Scene 2: A Tavern. Don Jose comes to meet Carmen and she seduces him.

Scene 3: Carmen's Room. Don Jose is entirely obsessed by his passion and is ready to follow Carmen anywhere.

Scene 4: Don Jose follows Carmen and the bandits. He no longer hesitates in the face of crime, and he kills.

Scene 5: The square in front of the Arena. Carmen wishes to join the Toreador, but Don Jose stops her and, blinded by jealousy, kills her.

CARMEN	RENEE JEANMAIRE (Dec. 25, 26, 29, 31, Jan. 2, 5) COLETTE MARCHAND (All other performances)
DON JOSE	ROLAND PETIT (Dec. 25, 26, 29, 31, Jan. 2, 5) POLAJENKO (All other performances)
TOREADOR	NICOLAS ORLOFF
BANDITS	BELINDA WRIGHT, GORDON HAMILTON, GABRIEL HOUBARD, STANLEY HALL, GREGOR MONDJIAN
CIGARETTE GIRLS	MIREILLE LEFEBVRE, CLAUDIE VIVIAN, ELISE VALLEE, MARY ELLEN TERRY

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Who's Who

IN THE CAST

ROLAND PETIT. In 26-year-old Roland Petit are mirrored all the versatility and vitality of post-war France. He is not only director of his own dance company, he is its principal choreographer and leading dancer. In the briefest possible span of years he has been able to win to his productions the finest writers, composers, artists and designers of the Continent. And despite the essential Parisian nature of his perspective, he has made a vibrant cosmopolitanism the keynote of his company, in which French, Russian, English and American dancers work in harmony and achievement. Petit was born in Villemomble in the Paris suburbs, child of a French restaurateur and an Italian mother who sells ballet slippers. At ten he joined the Paris Opera Ballet and for some years danced in its corps de ballet. At the age of 17 he created his first ballet, "Paul et Virginie." In 1944, just after the Liberation, he left the Opera and put on a ballet at the Sarah Bernhardt Theatre based on Oscar Wilde's "The Nightingale and the Rose," following it with "Les Forains" a ballet about circus folk which became a smash hit. "Les Forains," now being danced in America for the first time, was really the beginning of Les Ballets des Champs-Elysees, backed by Petit's father who put up his entire savings from his cafe-restaurant. From October, 1945, until Petit left it in December, 1947, it was a great success, and its young choreographer-dancer created for it such ballets as "Le Bal des Blanchisseuses" (The Washerwoman's Ball), "Le Jeune Homme et la Mort" (Death and the Young Man), "Les Armours de Jupiter" (The Loves of Jupiter), and "Jeu de Cartes" (Card Game). Again wih his father's backing and with the artistic collaboration of authors Jean Anouilh, Boris Kochno, Nora Auric, Alfred Adam and Raymond Queneau; designers Antoine Clave, Leonor Fini, Stanislas Lepri, the late Christian Berard, Georges Geffroy and Georges Wakhevitch; musicians Jean Francaix, Maurice Thiriet, Henry Sauguet, Vernon Duke, Georges Auric and Jean-Michel Damase; Petit established his own company, Les Ballets de Paris, in May, 1948. It is now returning to the U. S. for a second season, following its sensational success here last year. With a record for choreography—22 ballets in five years—unparalleled in the world in one so young, this restless, experimental, inventive young man is one of the hopes of modern ballet. Petit's latest creations are "Ballabile," commissioned in April by the Sadler's Wells Ballet, London, and two new works for his own troupe, "Les Chaises Musicales" (Musical Chairs) and "La Croqueuse de Diamants" (A Fable of Paris).

• • •

RENEE JEANMAIRE. The tempestuous and earthy flavor of "Zizi" Jeanmaire's miming and dancing of "Carmen" made the 26-year-old French ballerina overnight a star to reckon with on the international ballet horizon. Her personal acclaim in "Carmen," when it was introduced to the U. S. last year, was largely responsible for the ballet's sensational hit. Renee Jeanmaire did not hesitate, in creating her sensual portrait of the wanton gypsy, to do something revolutionary for a ballerina: to cut her hair in windblown fashion and to adopt deliberately as part of the character an exaggerated eye makeup. This season in America Renee Jeanmaire has surpassed her "Carmen" triumph with her new starring role of the diamond-hungry charmer in "La Croqueuse de Diamants," a ballet Roland Petit has tailored expressly for her talents, in which she returns to dancing for the first time in six months since undergoing a serious leg operation. In "La Croqueuse de Diamants," the gamine Zizi adds to her reputation for the unusual in dancers: she sings a blues song in a voice as piquant as her twinkling toes. The daughter of a French industrialist, Zizi has been dancing since she was 10 with the Paris Opera Ballet, where she met Roland Petit. She took part in his earliest ballets, then had a season or so with the de Basil and de Cuevas Russian ballets. She was an original member of Petit's Les Ballets des Champs-Elysees, and left with him to join his Les Ballets de Paris. Lest it be overlooked, the fastidious are reminded here that Renee Jeanmaire is a superb technician and a fine performer in classic roles, having performed abroad such ballet standards as "Theme and Variations," "The Nutcracker" and "The Black Swan" pas de deux, and dances from "Raymonda," "The Sleeping Beauty" and "Swan Lake."

• • •

COLETTE MARCHAND. Tall, slender, flashing brunette ballerina Colette Marchand hadn't been in New York one week last year until she became known up and down the Main Stem as "Les Legs." Colette made an indelible impression on American audiences last season as a fabulously seductive, technically impressive and deliciously comic creature in black feathers in "L'Oeuf a la Coque," a role which she has repeated this season. Born in Paris, she is the daughter of a manufacturer of

CONTINUED ON PAGE 33

Daily News

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Who's Who IN THE CAST

CONTINUED FROM PAGE 31

electrical appliances. Like so many of France's best dancers, she was apprenticed when she was eleven years old as a petit rat with the Paris Opera Ballet. After ten years of moving slowly up the ladder of achievement within that tradition-bound organization to attain the rank of soloist, she left in 1947 to partner Serge Perrault, and to join the Metropolitan Ballet in London. She joined Les Ballets de Paris upon its inception in the spring of 1948. In this second season of the Petit company in America, Colette's dazzling technique and superb acting ability are also on display in the exacting starring role in "Carmen."

• • •

GORDON HAMILTON. An Australian, Gordon Hamilton studied at the Burlak school in Sydney and with Mmes. Preobrajenska and Egorova in Paris. For several years he was a highly-rated character dancer with the Sadler's Wells company in London, joined Petit's Les Ballets des Champs-Elysees, returned briefly to Sadler's Wells, and became part of Les Ballets de Paris upon its inception. Hamilton's red-headed bandit in "Carmen" and his lively cook in "L'Oeuf a la Coque" were much admired last season. This year he has added to his portraits the clown in "Les Forains" and the wistful cafe proprietor in "La Croqueuse de Diamants."

• • •

BELINDA WRIGHT. An English dancer who trained in various British ballet companies, Miss Wright is an original member of Les Ballets de Paris. She created the role of the tousle-haired Woman Bandit in "Carmen" and this season is dancing the Sleeping Beauty in "Les Forains" and the leading role in "Les Chaises Musicales."

• • •

SERGE PERRAULT. A former soloist of the Paris Opera Ballet, Paris-born Serge Perrault partnered with Colette Marchand in the Metropolitan Ballet in London, and joined the Petit troupe upon its formation.

Perrault now alternates with Polajenko as Don Jose and the Toreador in "Carmen" and his other roles include partnering Colette in "L'Oeuf a la Coque" and the head of the jewel thieves in "La Croqueuse de Diamants."

CONTINUED ON PAGE 35

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POLAJENKO. One of only three Americans in Les Ballets de Paris is New York-born Polajenko, who is of Russian parentage. He has studied here with Vilzak-Shollar, and danced in "Music in My Heart" and "Annie Get Your Gun." After a year with Les Ballets des Champs-Elysees in Europe he joined the Petit troupe in May, and alternates with Serge Perrault as Don Jose and as the Toreador in "Carmen."

. . .

JACQUES BAZIRE (Conductor). The young conductor of Les Ballets de Paris was born in Paris in 1928, and is a graduate of the Paris Conservatory of Music. He has held his present post throughout the ballet company's triumphant third summer season at the Marigny Theatre, Paris.

CONTINUED ON PAGE 37

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IN THE CAST

CONTINUED FROM PAGE 35

LES BALLETS DE PARIS

When Roland Petit's Les Ballets de Paris opened a limited engagement at New York's Winter Garden on Broadway on October 6, 1949, the young French dance company was an unknown quantity so far as U.S. theatre-goers were concerned.

On October 7, however, it was a different story. New York's dance, drama and music critics hailed the company and showered praise on 25-year-old founder-chief choreographer-principal dancer Roland Petit. Debutantes, models and shop girls copied the "Zizi bob," the wind-blown short cut affected by ballerina Renee Jeanmaire for "Carmen." Paragraphers instantly nominated ballerina Colette Marchand as "Les Legs."

Les Ballets de Paris extended its stay, packing the 1,403-seat Winter Garden for twelve weeks and 118 performances. It is the longest continuous engagement on record in America of a ballet company, and the only time a single bill of ballets has succeeded.

A handful of U.S. and Canadian cities echoed the reception in Manhattan, and Petit's company returned to its Paris home, the Marigny Theatre, for its third successive summer, committed to return this autumn for a season's engagement in the U.S. Following the current four-week engagement, Les Ballets de Paris will tour to the West Coast.

Les Ballets de Paris dates from May 21, 1948. The first Paris performance of the new French company was an instantaneous success. It had been formed in only five months, a remarkable record of concentration of talent and industry.

For two previous years Roland Petit had been dancer-choreographer of another company, Les Ballets des Champs-Elysees, which he had helped found in 1945. Soon the restlessness which had always characterized Petit took hold of him again. When the company went on a tour of Egypt in December, 1947, their founding spirit stayed behind. He decided to form his own

CONTINUED ON PAGE 39

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company, and he enlisted the talents of France's most illustrious artists in the field of music, choreography, decor and costumes. Around him he collected a company of young stars, none older than himself. They came from France, England, Australia, America, Central Europe, but somehow under Petit's guidance they became French, even Parisian in style.

In the autumn of 1948, Les Ballets de Paris toured Western Europe, and in London in February, 1949, premiered "Carmen," Petit's electric dance verison of the Meilhac and Halevy opera, which used selections of the Bizet score. English critics of ballet were jolted out of their aisle seats by the violence and raw passion of the ballet, the stunning decor of Spanish painter Antoine Clave, and created a furore over Renee Jeanmaire, who created the title role. After his London season Petit returned to Paris, where "Carmen" was unveiled before his most critical public. Again its success was instantaneous. It was during this period that Arthur Lesser brought Lee Shubert to see "Carmen." With S. Hurok as a producing partner, the Petit troupe was brought to America for the first time. This engagement is under the same auspices.

Warmed by his cordial initial reception here, Roland Petit is bringing this year a total of seven ballets. "Carmen" will be the feature attraction at all performances, as last season. A returning favorite is also "L'Oeuf a la Coque" (The Boiled Egg), a Folies Bergere-type burlesque. The music of Maurice Thiret and the decor of Stanislas Lepri set the scene for Colette Marchand's personal triumph in the title role.

New this season are five ballets. In "La Croqueuse de Diamants" (The Woman Who Bites Diamonds) again Roland Petit breaks new ground in ballet, for his dancers speak lines and sing songs. The versatile choreographer-dancer has collaborated on the book with Alfred Adam, and on the music with Jean-Michel Damase. Lyrics are by Raymond Queneau and decor is by Wakhevitch. Ballerina Renee Jean-Maire is the diamond-hungry charmer of

CONTINUED ON PAGE 41

FOOD

FOR EATING, DRINKING & THINKING

"IF WINTER COMES" . . . which is likely, then you should prepare for those cool, crisp evenings when people gather in front of your fireplace for convivialities. We tasted a certain libation which is purported to have had its legitimate birth at Cambridge University in the old country. It's delectable, different and will label you as a genius the minute they sprinkle a drop or two on their palates. Here's how:—Take and beat, with a little powdered sugar, the yolks of four eggs (for four). Then, to half a bottle of good sherry, add the grated peel of one-half lemon, the gratings from one-half nutmeg, a small stick of cinammon and sugar, preferably brown, to taste. Heat all this in a saucepan until it boils, whereupon you remove it from the stove and add a full cup of good rum. Stir it up and add it gradually to the egg mixture while beating it seriously. You may have to add a little more sugar to taste. When frothy, serve in heated cups. Ah, me, this'll warm you more than a blond divorcee . . . and with less danger.

SPREAD YOURSELF and mix up a batch of this concoction for your very next goody tray. It's easy . . . all you have to do is take a package or two of Philadelphia cream cheese, soften it with a little cream and add some anchovy paste which you should have already made by squashing the little fellows in some of their own juice. To this, you add lemon juice, scraped onion, Worcestershire and Tabasco sauce and some capers which you don't have to cut (oh! no!). Serve very cold and let 'em dunk their choice of fritos, chips, curls, crackers or what? People will go for it.

IT'S A DAISY . . . a brandy daisy that'll cinch your success as a bartender **par excellence.** Fill your shaker about half full of fine ice and add 3 or 4 dashes of sugar syrup, 3 dashes of good curacao, 3 dashes of lemon juice and a good drink of good brandy (better brandy . . . dandier daisy). Shake extra well and serve in precooled "sour" glasses with a splash of fizz water to bring 'em up to the top. A cherry? Well, okay if you insist.

—W

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ART OBJECTS

Who's Who

IN THE CAST

CONTINUED FROM PAGE 39

the title in this hour-long divertissement. Another brand-new creation is "Les Chaises Musicals" ((Musical Chairs), a suite of dances by Petit, the theme suggested by Nora Auric, the score by her husband, George Auric, and decor by Georges Goffroy.

American audiences will see also the bizarre "cat ballet," "Les Demoiselles de la Nuit" (Ladies of the Evening), to Leonor Fini decor, with score by Jean Francaix, based on Jean Anouilh's scenario; "Les Forains" (The Strolling Players), scenario by Boris Kochno, score by Henri Sauguet, and decor by the late Christian Berard; and the gay romp, "Le Bal des Blanchisseuses" (The Ball of the Laundresses), score by Vernon Duke, to Kochno's scenario, decor by Stanislas Lepri.

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I can give you many hints for beautifying the complexion, making your eyes look larger and improving your lipstick make-up but all this advice is in vain if the figure is bulky and flabby. Beauty hints are also scant help if you diet to a point where your normally full and happy face is gaunt and emaciated, if your arms and legs become flabby through dieting that often amounts to downright malnutrition. The first requisite of beauty is a buoyant spirit and good health.

All dancing is wonderful exercise and good for the figure whether you trip the light fantastic at the Palladium where there is lots of room or at Mocambo where there is lots of cover charge. The ballet, however, is more efficacious than the fastest rumba, the smoothest samba or the dreamriest waltz. It tones up *all* the muscles rather than just a few, improves your posture and trains one to be more graceful. Try it and you will see. Like eating, however, take your ballet in moderation, especially at first.

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